2: Hutchinson E-4,5 (1950-1951) 1957 SO11 Bahia Brazilians SO11

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346 by a large and sumptuous church, in which the first Mass was celebrated in 1722. The magnificence of the church is still present, although the original altars have been replaced by
•[532] new ones. Exquisite tiles depicting the life of St. Anthony, to whom the church is dedicated, line the sides of the church. The floors are of marble, and the wooden ceilings are painted
[322] in oils. It is said that the marble and the painted ceilings were brought from Portugal. The woodwork in the choir loft and
[805] sacristy is beautiful hand-worked rosewood. The clock in the bell tower which rings the hour and half-hour is still the town timepiece, its sound reaching far out over the Bay. Under the marble floor, between the altar and the communion rail, are
[764] the tombs of the early families of Vila Recôncavo. The names inscribed on the tombs constitute a roster of families now scattered throughout the nation.

175 It is not known exactly when the Tertiary Order of Francis-
792 cans was first formed in Vila Recôncavo, but it too has left
346 its mark on the face of the town, for it constructed another large church and two-story building at the side of the convent. The chronicler of the convent in the early 1900's wrote:

> Of the epoch of the formation of the Tertiary Order and the construction of the church and buildings nothing remains, not a document exists, with the exception of one book, consisting of the elections, offices, and resolutions of the Order. This book was begun in 1853 and ended in 1866. On the ceiling of the church appears the date 1751, in white paint, which seems to be of the original workmanship, and at the side of it can be seen in black paint "repaired in 1844." The lands of the Order are known only through the tradition of the people, since no document exists.[6]

If the date 1751 can be taken as the date of the construction of the church of the Tertiary Order, it can be assumed that the Order existed in Vila Recôncavo some time before this date, at least early in the 1700's. These additions to the convent were the last of the noble constructions in the town of Vila Recôncavo and took place at the end of the town's flourishing period. They were the last public expression of grandeur in the

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6. Author's translation.

4: Pierson Z-4, 5 (1935-1937) 1967
SOll Bahia Brazilians SOll
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cumstances they gradually lost their African customs and traditions and took over more and more European ideas, attitudes, and points of view.

This loyalty and devotion, as well as even deeds of heroism, on the part of Negro slaves quite naturally evoked corresponding sentiments of appreciation and affection in masters and their children. Mrs. Louis Agassiz, visiting, together with her husband, the Academy of Fine Arts in Rio in 1865, noted with particular interest the portrait of a Negro who, in a shipwreck off the coast, had saved a number of lives at the risk of his own. When he had brought several passengers to the shore, he was told that two children still remained in the ship. He swam back once more and brought them safely to the beach, but then sank down exhausted, and was seized with a hemorrhage. A considerable sum was raised for him in the city of Rio, and his picture was placed in the Academy to commemorate his heroism.[74]

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There hangs today in the Pinacotheca at Bahia a famous painting of the *mãe preta*, or "black mother." "We children," recently remarked a prominent Bahian banker, "respected our *mãe preta* as much as, or perhaps even more than, we did our own parents. I'm sure we feared her more and obeyed her more readily."

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Henrique Dias, a Pernambucan slave, materially and somewhat spectacularly aided the Portuguese when they were engaged, during the seventeenth century, in driving the Dutch out of Pernambuco. Captured, he was shortly released, the Dutch thinking that "because he was a Negro slave he wasn't worth the cost of feeding." He returned to fight effectively for the Portuguese and was once wounded in battle. Following the expulsion of the Dutch, he was given many honors, commissioned in the local militia, and put in

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[74] Professor and Mrs. Louis Agassiz, *A Journey in Brasil* (Boston and New York, 1888), p. 478.

4: Pierson Z-4,5 (1935-1937) 1967
SOll Bahia Brazillans SOll

Paris fashions largely dictate the nature of female attire among the upper classes at Bahia, but many black women still wear the *vestimenta bahiana*. This costume is composed of a *saia*, or very full skirt, of varying combinations of colors, which ordinarily measures some twelve to fifteen feet in circumference at the hem and is worn *bouffant*, spread by a heavily starched underskirt; a *bátá*, or long, loose-flowing white blouse which is ordinarily of cotton cloth but occasionally of silk, trimmed, in most cases, with wide lace, sometimes worn very loose at the neck and allowed to slip off one shoulder; a *pano da costa*, or long, heavy, striped cotton cloth, at times worn slung over the shoulder and pinned under the opposite arm, at times wrapped once or twice in a wide fold about the waist and tied rather tightly; a *torso*, or turban, of cotton or silk, bound about the head; *chinelas*, or strapless leather sandals with low heels; numerous necklaces of coral, cowries, or glass beads, with an occasional metal chain, often of silver; earrings of turquoise, coral, silver, or gold; and numerous bracelets of cowries or of iron, copper, or other metal. The *balangandan*, formerly an important ornament, has disappeared."

As an alternate to the *bátá* a white blouse is sometimes worn tucked inside the *saia*, and in place of the *pano da costa* a woolen or silken shawl is occasionally substituted. For

"The *balangandan* (also known as *berenguendem*, *balançanção*, *cambaio*, or *penca*) consisted of a gold or silver frame on which were hung gold or silver images of animals, birds, fowls, fish, flowers, parts of the human body, houses, household utensils, amulets (including gold or silver balls inclosing soil from a cemetery), bells, medallions with religious significance, angels, suns, moons, etc. It was worn on festive occasions, tied at the waist (see F. Marques dos Santos, "As balangandans," *Espelho*, April, 1936). Many impoverished families, attracted by recent high prices of gold and silver, have disposed of these relics of a former splendor. A limited number may still be seen among the heirlooms of wealthy Bahians.

4: Pierson Z-4, 5 (1935-1937) 1967
SOll Bahia Brazilians SOll

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SYMBOLS OF THE SOOTHSAYER'S ART PAINTED ON THE WALL OF A NEGRO DWELLING IN MATATU

[SALVADOR]

/62 cont./

*563 545 533 [204] society, has brought to Bahia the most famous musicians of our time. The newspapers and journals report the concerts that the white and colored artists give in the theaters and halls of the most important organizations of the city, and publish their /63/ pictures as well as the comments that the art critics make on the subject.

*563 814 538 [532] [345] In the plastic arts, colored persons have not played an important role, although in the past they have produced some painters and sculptors of some renown whose works can be viewed in the most beautiful baroque churches of the city. These works are mentioned in the books on the art of Bahia, especially in those of a black or dark mulatto writer, Manoel Querino, son of slaves, whose studies on art, folklore, and Afro-Brazilian ethnography have made him famous. The first centenary of the birth of this intellectual, who in his biographies of numerous artists of Bahia only very rarely indicated their type, was solemnly commemorated in Bahia, as well as in Rio de Janeiro, at the same time that two other folklorists, who were white, one of whom was from Bahia, were honored.

*563 873 [875] In the school of fine arts of the local university, students of all types have acquired university degrees in architecture, painting, drawing, and sculpture; its teaching staff at present includes at least three mulattoes, two of whom are quite dark. Some informants say, however, that one painter, because of his color, was not counted for a prize offered by the school, consisting of a journey outside the State. This incident, which happened some tens of years ago, is interpreted in different ways by our informants.

*563 545 [873] In the theater, colored persons (at least those who are very dark) do not have great possibilities, and one often hears this complaint expressed. The Blacks, says one young informant, never get beyond the stage of laborer or carpenter in our theaters; even for the roles of Blacks, disguised Whites are preferred. On the other hand, a morena amateur actress states that white women refuse to play the parts of Bahians and that they entrust these parts to colored girls. It is also somewhat difficult to present white and colored actors together on the same stage, even in the theatrical

5: Azevedo--84 D, Z-5 (1951)1953 SO11 Bahia Brazilians SO11
[Salvador]

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7. Black painter.

5: Azevedo--106 D, Z-5 (1951)1953 SO11 Bahia Brazilians SO11

[Salvador]

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10. A colored artisan.